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Turkey. The carpets, considered in the aggregate show what a great advance the oriental ornamentation has made, a matter of great interest for England, but not so exclusively for France which has never yet surpassed the Louis XVI productions.

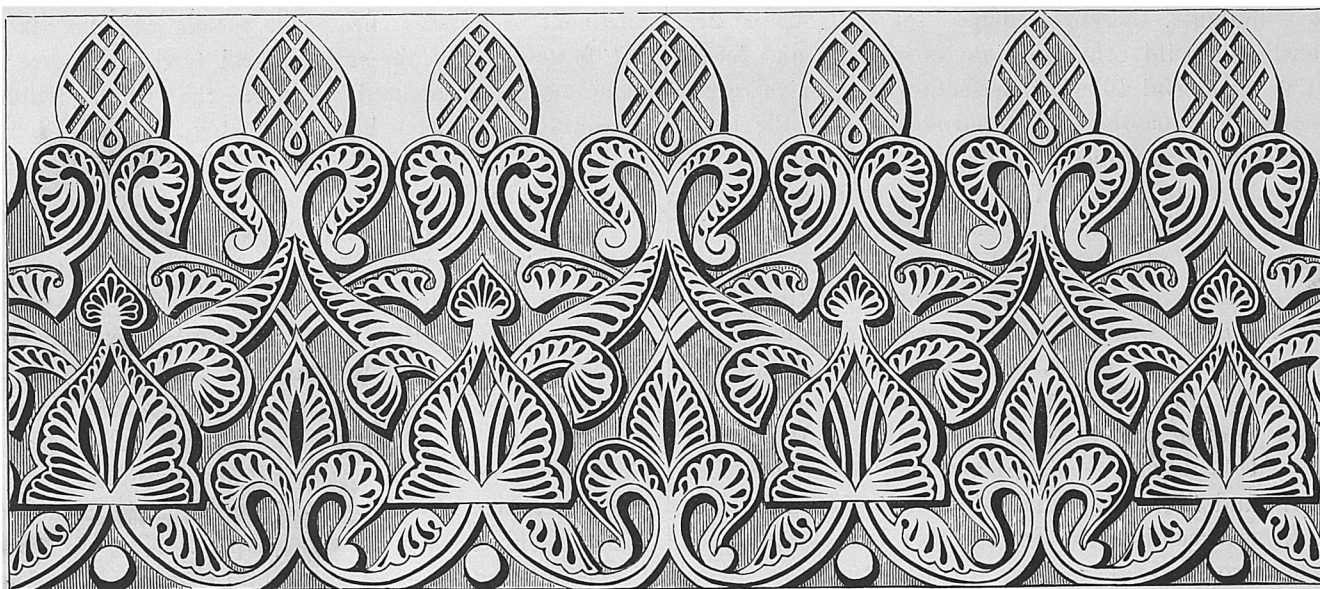
Whatever else is exhibited by way of models under the category of fine arts, is all too isolated for any general conclusion to be drawn. Here are to be found a number of large English silver vessels, race-cups etc., here are also, Indian ornament, old Sevres-porcelain, several works in glass among them a few pièces by Salviati in Venice, Florentine mosaics, Viennese Meerschauts, bookbindings, bronzes, electro-plate and plaster casts, Roman cameos, Russian cast-iron-works, Austro-Hungarian goldsmithsworks, Belgian articles of furniture, trumpets and pianofortes, embroidery and lace, together with much else, all just as carefully arranged there, as enunciated here.

Out of all this stand forth two groups, those of France and India; the latter to say the least, not quite consistent since the same objects which are found in the special Indian court are partly also to be seen in the fine art department. France, as we have already remarked, has in a certain sense been very successful and even splendid in her exhibition, but has apparently paid very little attention to the programme and filled and arranged her three courts, the first of which is de-

icated to Art, the two others to Art-Industry, according to her own ideas. Here we have her great carpet and shawl manufactories, her silks, laces, bronze and ornamental works, musical instruments, glass, and above all her pottery, from the best known and most important factories, but no porcelain. But all this is not properly classed and arranged, as it should have been according to the conditions of the exhibition, for metals, textiles and potteries sport merrily and disorderly among one another. All that is exhibited, notwithstanding all deficiencies, stands at the very zenith of French Art-Industry. Some little, very little, novelty is seen, such as Christofle's imitations of Japan bronzes inlaid with silver. The Japan genre especially, consisting of imitations of Chinese and Japan workmanship occupies an important position and has become *à la mode*.

Still more than in the French, do we find in the Indian court articles of all kinds. The principle of the exhibition seems here to be entirely disregarded, though a fair picture is afforded of the industry of the country in spite of the unartistic arrangement. This is the more to be regretted as the hall contains wonderfully beautiful things which are deprived of half their effect. In leaving the exhibition, as we cast a last look upon it, in the pleasure which its separate parts have afforded us, we learn to forget and forgive its defects.

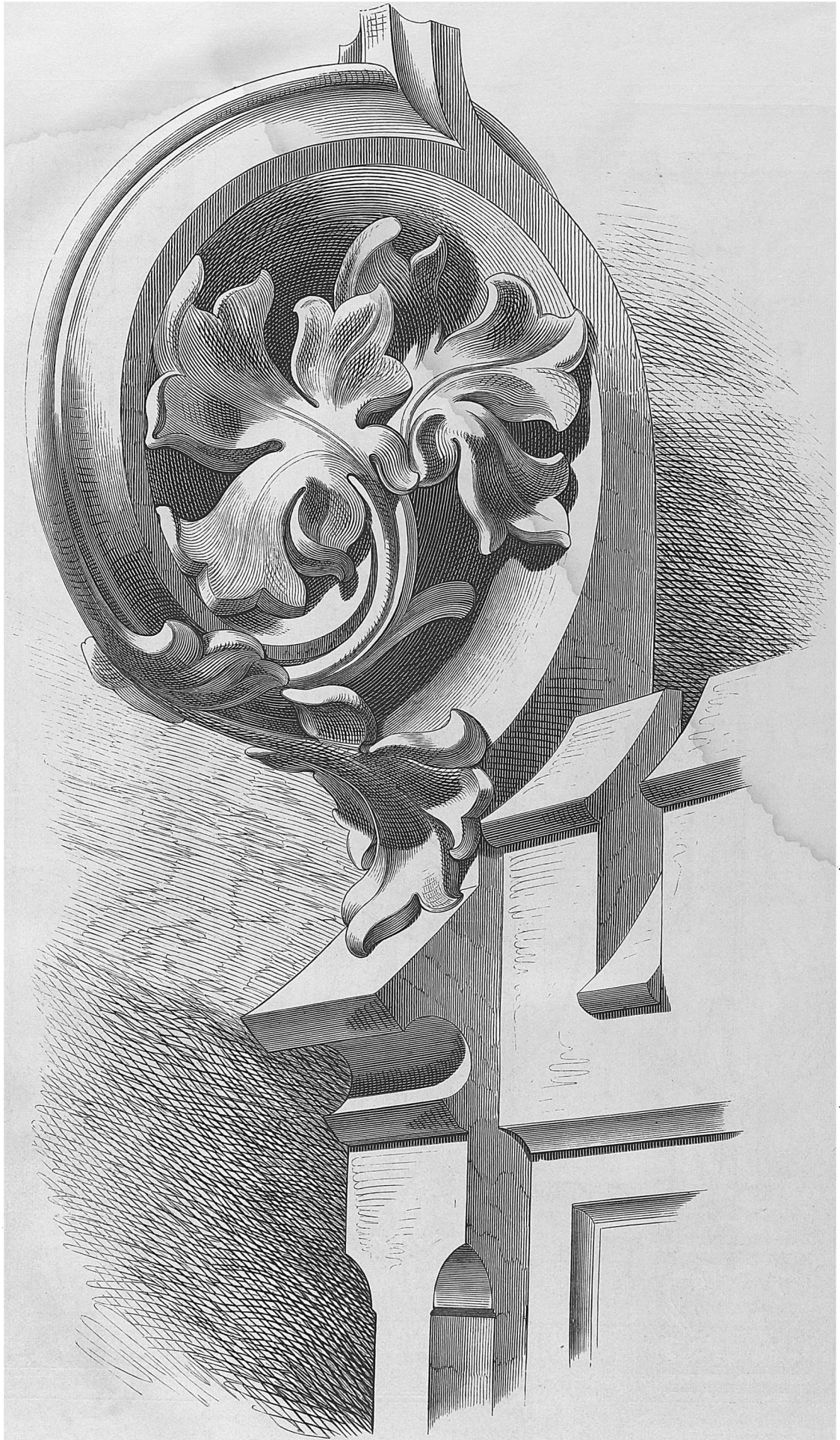
SPECIMENS OF ORNAMENTATION.



No. 1. Ornament round Arches in the Mosque En Nasireeyeh.



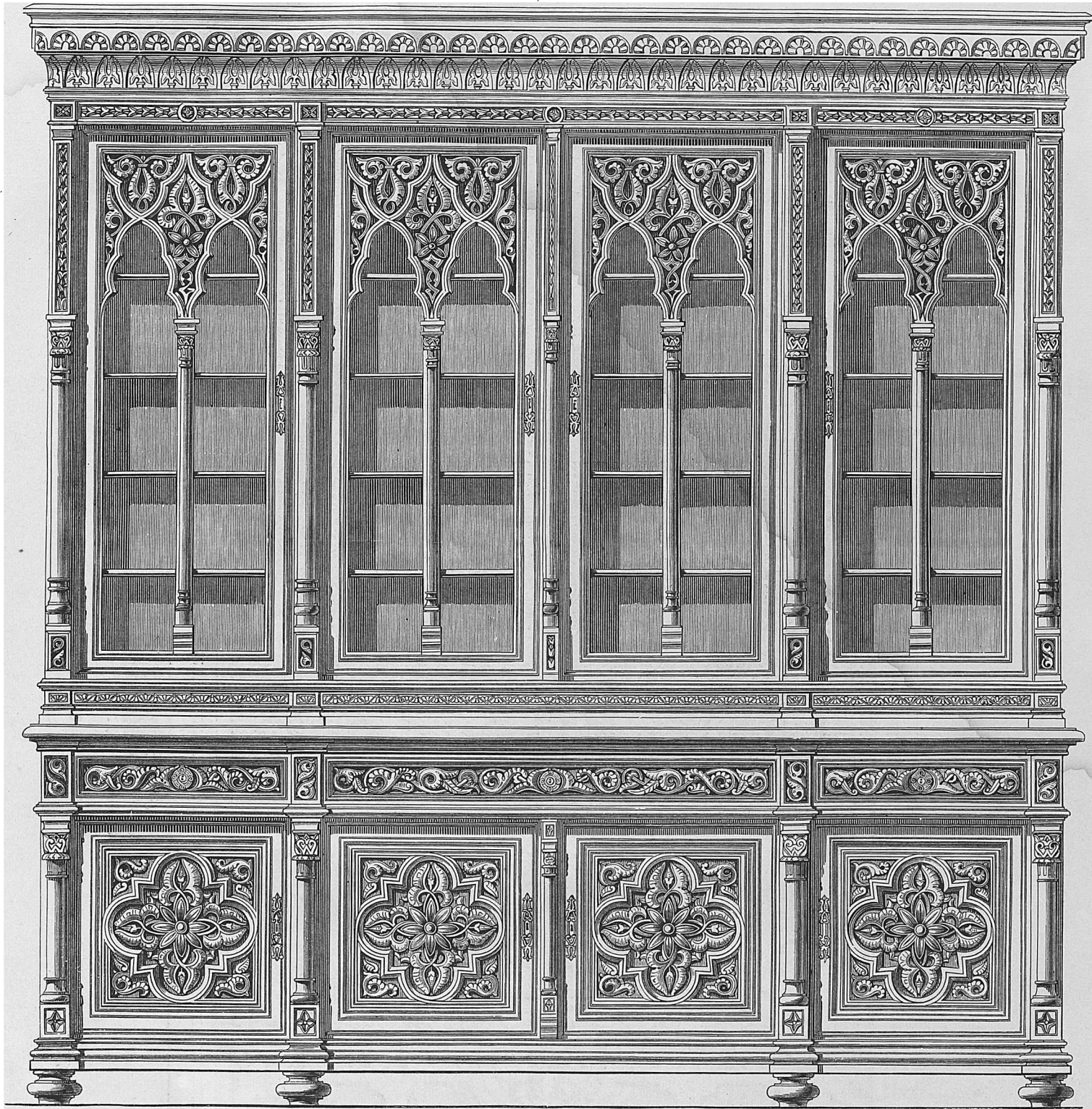
No. 2. Panel Ornament in the *Stiftskirche*, Aschaffenburg. Sixteenth century.



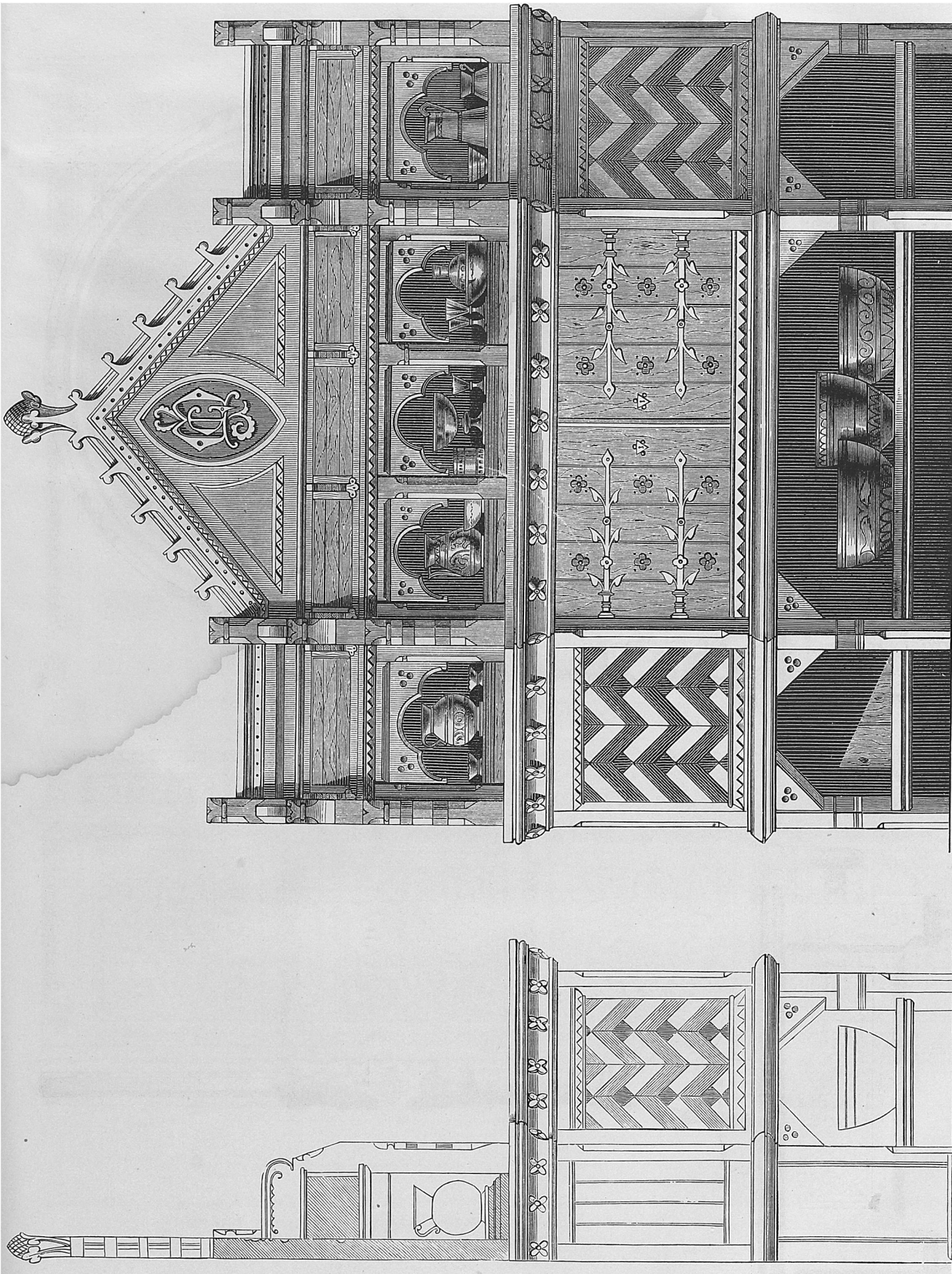
No. 3. Carved Finial in Wood surmounting embattled Parapet. Conventionalised hawthorn applied to Gothic forms.
Mr. A. Töpfer, Archt., Augsburg.



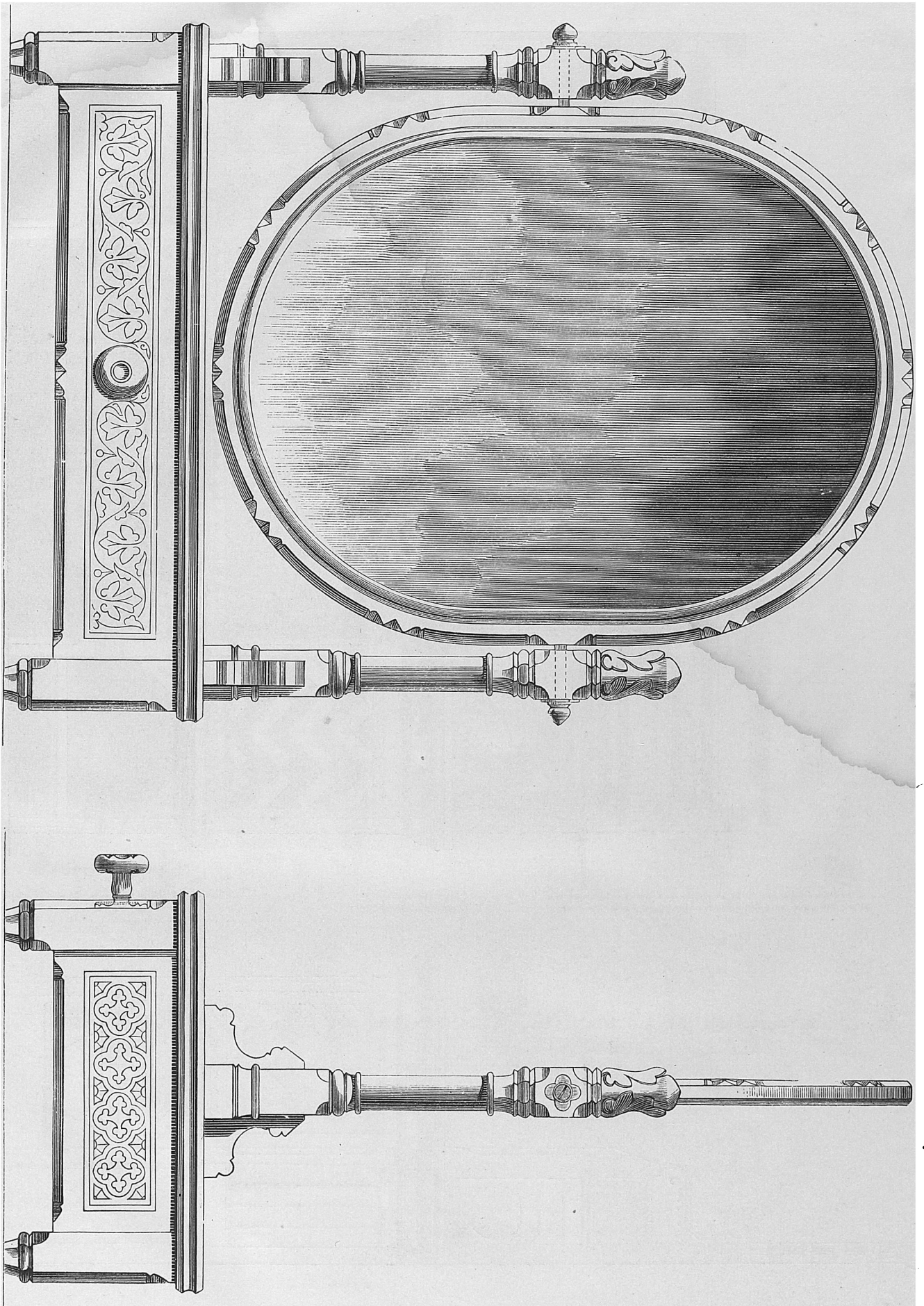
No. 4. Cast-Iron Panel Ornament. Mr. W. Klein, Stuttgart.



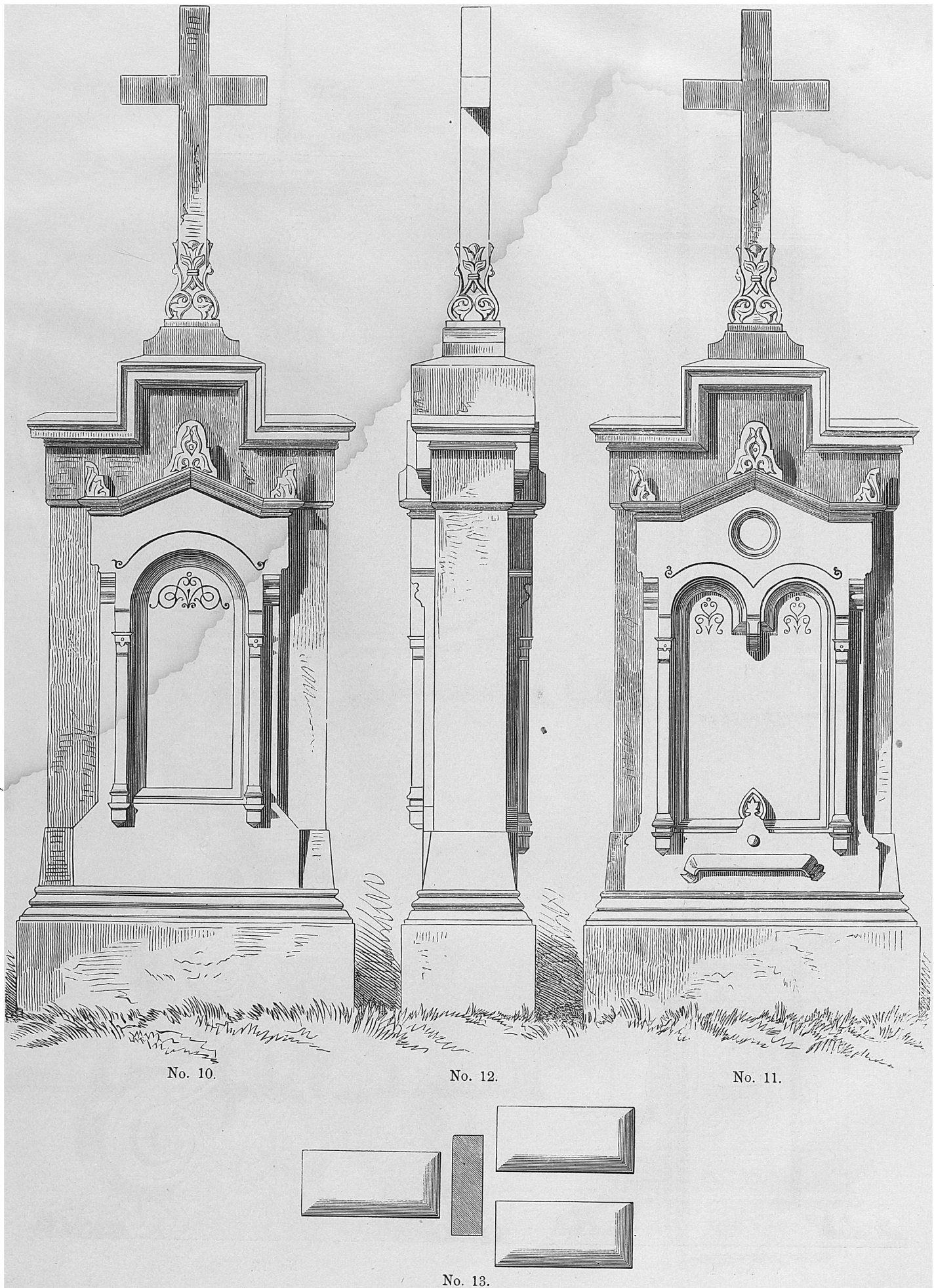
No. 5. Carved Book-Case with rich ornament in Moorish style and gilt mountings, designed and manufactured by the "Renaissance Company for the promotion of Wood Carving", Berlin. Messrs. L. & S. Loewinson & R. Kemnitz.
Details Nos 1 and 2 of Supplement.



Nos. 6 and 7. Buffet or Dining-room Sideboard in Oak and Walnut. Front and Side Elevations. Designed for Messrs. Gillow & Co., London, by B. Talbert, Esq. Archt.
Ground-Plan Supplement No. 4.



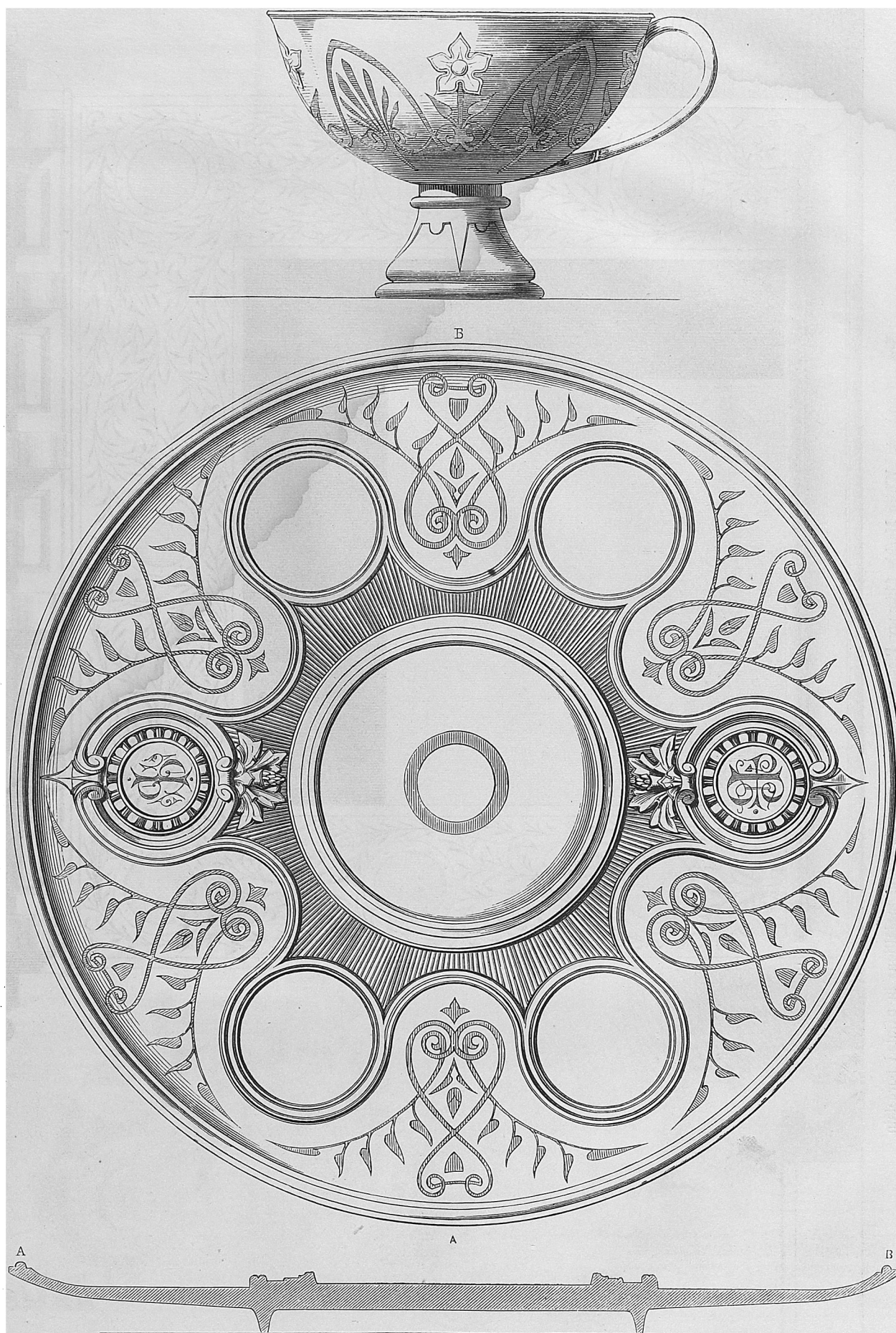
Nos. 8 and 9. Lady's Dressing-Glass in Oak. Designed by Mr. Northoft, Archt., Leipzig.



Nos. 10—13. Designs for Sepulchral Monuments by Mr. Bohnsack, Archt., Gandersheim.
 No. 10. Single Tomb. No. 11. Double Tomb. No. 12. Side-Elevation. No. 13. Ground-Plan.



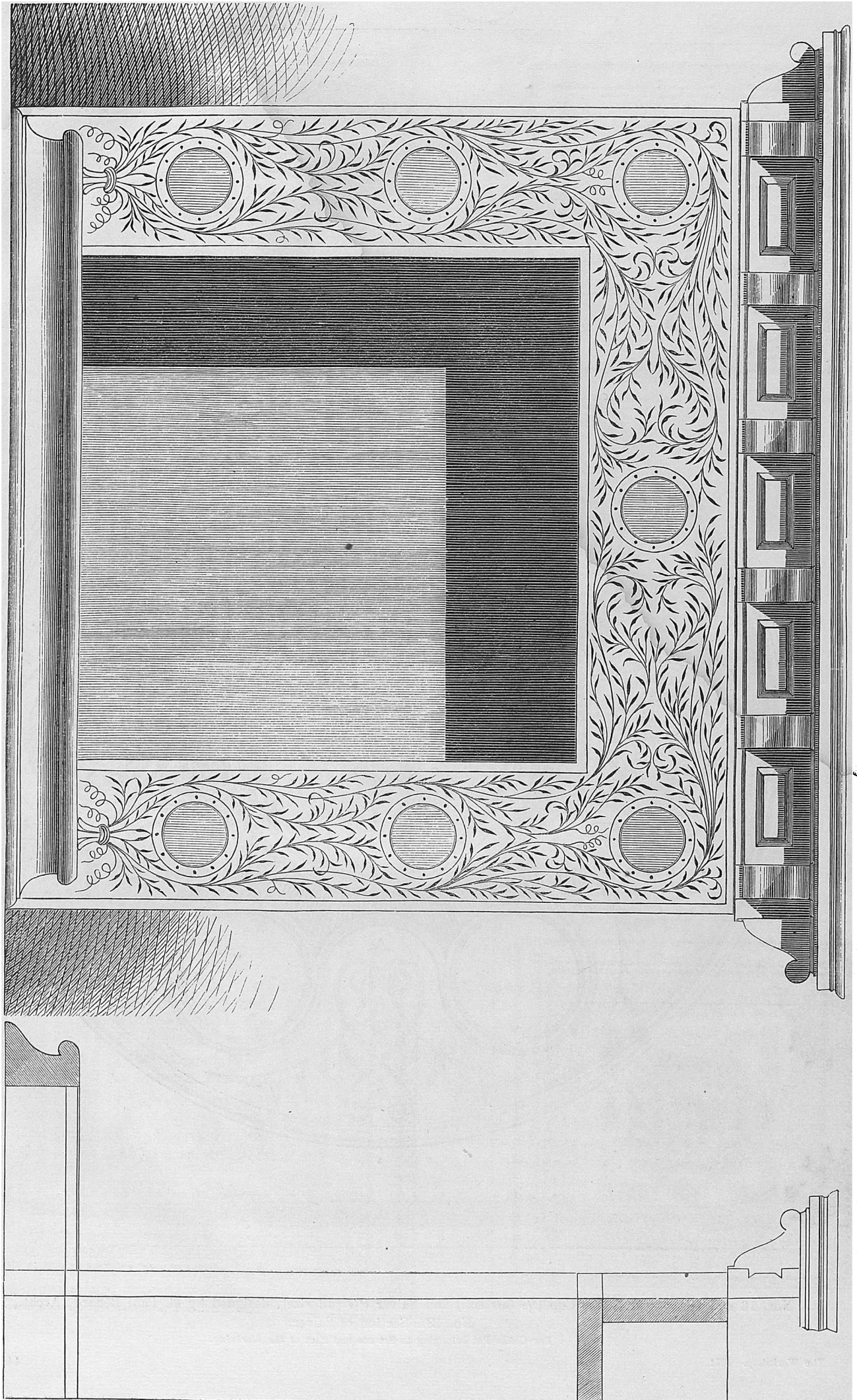
No. 14. Candlestick from a drawing of the Florence Collection (original size).
 No. 15. Bronze Altar Candlestick from San Giorgio; height 0.52 mètr. From a drawing of M. Giacomo Franco, Archt., Verona.



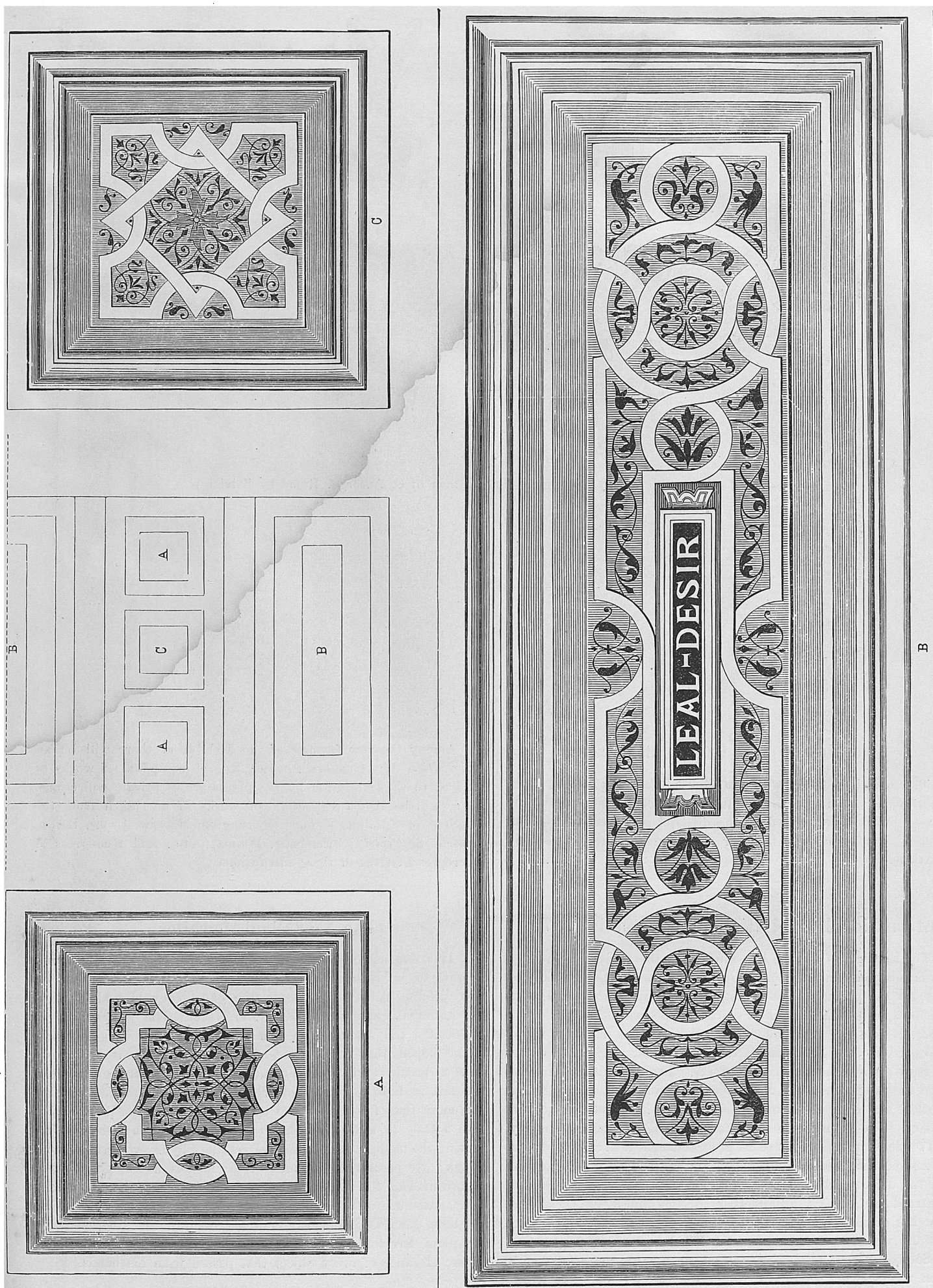
Nos. 16 and 17. Silver Coffee Cup ($\frac{2}{3}$ full size) and Salver ($\frac{1}{2}$ full size), designed by M. Paul Bénard, Archt., Paris.

No. 18. Section of Salver.

For Coffee Pot belonging to Set see last Part of *the Workshop*.



Nos. 19 and 20. White Marble Chimney Piece with blue incised lines and medallions in painted porcelain.
G. Aitchison, Esq. Archt., London.
Ground-Plan Supplement No. 3.



Nos. 21—24. Wooden Ceiling of Vestibule in Monbrison Castle, designed by M. Trilhe, Archt., Paris.
Red-brown niello-engravings framed by silver bands; white inscription on black ground, painted cartouch on red ground.



Nos. 25—28. Roman Jewellery. Designed for the firm of C. Ansorge, Rome by Salvatori.

VARIOUS.

The New Opera House at Paris.

The works of the new Opera House, Paris, it seems, have been resumed; a sum of 600,000 fr., voted before the outbreak of the war, having been placed at the disposal of M. Garnier for that purpose. No other credits, however, are opened for any subsequent operations.

International Exhibition at Vienna in 1873.

The Emperor of Austria has sanctioned the project of holding this Exhibition, and has appointed an Imperial Commission to carry out the project. The commission, which is composed after the model of the English and French Commissions, consists of the Emperor's brother, Archduke Charles Louis, who has been nominated patron of the Exhibition; Archduke Rainer, president; Count von Beust, and others, vice-presidents. The Commission also includes the presidents of the chief artistic, commercial, and scientific societies, and other gentlemen distinguished in science, art, and industry. The Commission held its inaugural meeting on Sunday the 17th September; and issued its programme. It is in contemplation to combine with the exhibition courses of lectures in connexion with the objects exhibited, and to arrange international congresses of learned men, artists, architects, engineers, and others. The Emperor has granted the use of the Prater for the site of the Exhibition, which is described as the Windsor Park of Vienna by Mr. Scott Russell, who is at present at Vienna consulting with Baron von Schwarz as to the design for the building. It is intended to be very comprehensive.

Among the new features of this Exhibition there will be an "*Exposition des Amateurs*", which will be composed of works of art lent to the Exhibition by the possessors of private collections. There will be also a collection of works of art taken from the museums of Edinburgh, South Kensington, Moscow, Lyons, Berlin, Munich, Stuttgart, Nuremberg, Weimar, etc., and a congress of the representatives of these institutions.

The Castellani Jewellery.

This famous collection of products of ancient goldsmith's work is now to be seen in the British Museum. It is as it were, on view pending deliberations as to the expediency of adding it to the national treasures in the Jewel Room. The price asked is 24,000 £.; and whether this sum be given or not, it is earnestly to be hoped that the chance of acquiring an assemblage of objects so precious will not be thrown away. Such a collection could not fail to have a world wide reputation. Its formation was begun more than forty years ago by Signor Castellani of Rome; who, with a taste in advance of his time, conceived the idea of improving the modern manufacture of jewellery by reverting to antique design. He perceived that such of the models as the Greeks and Etruscans had left us transcended in taste everything of modern make, insomuch as to suggest the adoption of ancient design, which has been done so judiciously and successfully that the name of Castellani has for years been an unquestioned guarantee for the classic elegance of every object that passed from his hands.